

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

MAR. 24, 1837.

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ON THE OBJECTS OF MUSICAL STUDY. (*Concluded.*)

BY EDWARD HODGES, MUS. DOC.

“What pow’r can every passion’s thro’ controul?
What pow’r can boast the charm divine,
To still the tempest of the soul?
Celestial *Harmony*, that mighty charm is thine!
She, heav’nly-born, came down to visit earth,
When from God’s eternal throne
The beam of all-creative *Wisdom* shone,
And spake fair order into birth.
At *Wisdom*’s call she robed yon glittering skies,
Attuned the spheres, and taught consenting orbs to rise.
Angels wrapt in wonder stood,
And saw that all was fair and all was good.
’Twas then, ye sons of God, in bright array,
Ye shouted o’er creation’s day:
Then kindling into joy,
The morning stars together sung;
And thro’ the vast etherial sky
Seraphic hymns and loud hosannahs rung.”

CURE OF SAUL, A SACRED ODE; BY DR. BROWN. 1763.

AN admirable disquisition upon the power of music, is embodied in the second of Mr. Harris’s celebrated “Three Treatises.”* In that masterly production, music, as a *mimetic or imitative art*, is shewn to be far inferior to either painting or poetry; but, with reference to its efficacy in *exciting the affections*, it is allowed to rank as it were midway between the two; embracing a wider range of subjects, and addressing itself to other feelings, than those which pertain to the sister art of painting; but falling short of the illimitable scope of subjects capable of poetical treatment; whilst it possesses the grand advantage of being able to enter into combination with poetry “as a most powerful ally,” which painting confessedly does not.

That distinguished author remarks that “there are various affections which may be raised by the power of music. There are sounds to make us cheerful or sad, martial or tender, and so of almost any other affection which we feel.”

* “Three Treatises. The 1st on Art; the 2nd concerning Music, Painting, and Poetry; the 3rd concerning Happiness.” By J. H. London, Woodfall, 1744.

"It is also farther observable, that there is a reciprocal operation between our affections and our ideas; so that, by a sort of natural sympathy, certain ideas necessarily tend to raise in us certain affections; and those affections, by a sort of counter-operation, to raise the same ideas."

"And hence it is that ideas derived from external causes, have at different times upon the same person so different an effect. If they happen to suit the affections which prevail *within*, then is their impression *most sensible*, and their effect *most lasting*. If the contrary be true, then is the effect contrary."

"Now this being premised, it will follow that whatever happens to be the *affection* or *disposition* of mind, which ought naturally to result from the genius of any *poem*, the *same* probably it will be in the power of some species of *music* to excite. The ideas therefore of poetry must needs make the most sensible impression, when the affections peculiar to them are already excited by the music.

"The superstitious have not a more previous tendency to be frightened at the sight of spectres, or a lover to fall into raptures at the sight of his mistress, than a mind, thus tempered by the power of music, to enjoy all ideas which are suitable to that temper.

"And hence the *genuine* charm of music, and the *wonders* which it works through its great professors. A power which consists not in imitations, and the raising *ideas*, but in raising *affections*, to which ideas may correspond."

—"Pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet."—pp. 95 to 100.

He that would attain the character of a great musician, must aim at this mastery over the human passions; and may be assured, that it will prove of ten thousand times greater value than all the quixotism of the modern high velocity school. This is the reign of fancy, taste, and feeling; not the cold climate of mechanical dexterity, or scientific complication. Indeed, the very semblance of difficulty, as well as the mere ostentation of science, must infallibly defeat the end sought to be attained. That end, if reached at all, must be arrived at with apparent facility. All violence of effort, no less than bodily distortion or grimace, will infallibly superinduce a painful feeling in the minds of the more sensitive portion of the audience, a feeling by no means akin to that which music ought to inspire.

In exciting the emotions of which mention has been made, fully as much seems to depend upon the performer as upon the composer,—perhaps even more.

It is related of the far-famed Farinelli, that on his first appearance in England in the year 1734, "the effects which his surprising talents had upon the audience were extasy! rapture! enchantment! The first note he sang was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished to a mere point, *that it was applauded for full five minutes.*"* There was doubtless in this case a strong predisposition to be pleased, yet there must have been something extraordinarily fascinating in the *performance* of this single note, to have called forth such unprecedented applause. Neither the composer nor the poet could by possibility have claimed *much* of it.

* Burgh's Anecdotes, vol. iii. p. 89.

It is indeed almost to be regretted that a singer has such power, for it has not invariably been exerted in a beneficial direction. Hence it has many times happened, that after an enraptured metropolitan assembly has been fascinated by the tasteful performance of some trashy composition, the whole country has been deluged with copies of a production only to be rendered *tolerable* by the exquisite performer with whom it originated. The detrimental effect upon the interests of science and taste may be presumed, in such instances, to be inversely as the pecuniary benefit of the singer and the music-dealer. This is certainly a sore evil. A good cook, it is said, can make an agreeable dish from the leg of a joint-stool; and it is equally true, that a first-rate vocalist can excite the feelings of an enlightened audience, by a composition as totally devoid of musical merit as oak or elm of the nutritive properties of mutton or beef.*

The human ear varies as much in its power of appreciating *harmony*, (by which word must here be understood *a combination of consensaneous melodies*) as does the eye, or any other bodily organ, with respect to its proper function. Hence it happens that many persons, possessing nevertheless some degree of musical taste, have no sort of relish for any description of composition in three, four, or more *real* parts; not having the faculty of following more than two, or, perhaps, even not more than *one*, at a time. Will it be venturing too much to assert that it is probable that of such persons will the bulk of every ordinary assemblage be made up? "Now, in order to consider a work of art as beautiful, *we must see, or seem to see, the relations of its parts with clearness and definitiveness*. Conceptions which are loose, incomplete, scanty, partial, can never leave us pleased or gratified, if we are capable of full and steady comprehensions. The desire for this completeness and definiteness in our conceptions of the objects of art, may be assumed as one of the influences by which art is formed and modified."† Now no person can by any possibility conceive *a clear and definite idea* of a musical composition in several parts, whether vocal or instrumental, unless he have the power of attending to them *all, at the same time*. Does not this satisfactorily account for the preference which is so commonly manifested for simple airs and ballads?

There is such a thing as music which the majority of mankind would pronounce *difficult to hear*. In that case, it necessarily ceases to produce upon such parties its legitimate effect. But it may produce another effect, which is not unfrequently mistaken for that which is legitimate. Sir John Hawkins, (vol. i. p. 12,) observes, "One admires a fine voice, another a delicate touch, another what he calls a brilliant finger; and many are pleased with that music which appears most difficult in the execution, and, in judging of their own feelings, *mistake wonder for delight*."

This mistake may be committed, however, in a very different direction to that alluded to by the historian just quoted.

Some composers do not appear to possess, or at least to *cultivate*, the

* All honour to the philosophers who have found out a method of making good bread from sawdust. When they shall have discovered a mode of manufacturing beef-steaks from pit-coal, we shall be completely set up.

† "Architectural Notes on German Churches," by the Rev. W. Whewell, M.A. Cambridge, 1835, p. xvii.

power of entering into that class of feelings to which their art is most properly addressed. They seek to occasion perturbation, by a studied departure from the natural laws of rhythm; and excite, or are said to excite, wonder and alarm, by terrific and appalling combinations of sound. Hence, with greater, but misdirected genius, their works, although lauded by professional musicians, may be far less popularly effective than the productions of artists in many respects immeasurably their inferiors.

A comparison of the various composers who have possessed the power over the feelings which constitutes the present topic, would extend this essay to a very undue length. Suffice to say that, of our English Church writers, Purcell possessed it in a very high degree. Croft, Boyce, Jer. Clark, Weldon, and others of the Cathedralists, have also proved that they had attained it. But, above all, stands conspicuously preeminent, "the mighty master," Handel. But even with him, this faculty appears to have been arrived at slowly, and principally arrived at towards the close of his brilliant career; when he had betaken himself to the adaptation of *sacred* subjects exclusively. To use the eloquent words of Dr. Beattie, "Handel's genius never soared to heaven, till it caught strength and fire from the strains of inspiration."* His earlier works, with the exception of the well-known 'six fugues,' have nearly all virtually perished, whilst some of his oratorios seem destined to survive the wreck of ages. Can we say as much of any oratorio composed since his time? I fear not.†

The circumstance of the even-now-increasing popularity and efficiency of Handel's sacred oratorios, leads to an observation which may not be without its use. Artists, who would labour for posterity, should be careful not to waste their time and talents, and expend their energies, upon low and unworthy subjects. An opera that lives half a century, is a 'rara avis' indeed. The morbid creature of prurient fashion, it struggles through a gaudy but ephemeral existence, and then generally drops into deserved oblivion.

The noblest emotions and most lasting impressions of which we are susceptible, are connected with the most important topics that can engage our thoughts, viz. those of Divine Revelation.

As *words* only can give any very certain and definite direction to the emotions which music excites, surely no man with the Sacred Scriptures in his hand, need be at a loss for words of universal interest, words which will never be impaired by the lapse of time, words which will (if any can,) draw forth the highest efforts of the sublimest conceivable genius, and still in intrinsic dignity leave those efforts lagging far behind.

As a close then of this series of essays, on the "Objects of Musical Study," let me earnestly entreat every young musician who aims at immortality, to study his BIBLE.

* Essay on Poetry and Music, 4to. Edinburgh, 1777, p. 466.

† I have not yet seen Mendelssohn's "St. Paul."

MR. JONATHAN GRAY AND "THE MUSICAL WORLD."

HILL v. THE DEAN AND CHAPTER OF YORK.

WE have just been favoured with a copy of some "Letters" addressed to us, through the medium of the press, by Mr. Jonathan Gray, the well-known solicitor of York, and a gentleman, we are informed, for we have not the pleasure of his personal acquaintance, who is sincerely respected wherever he is known. We assume Mr. Gray to be the writer of these 'Letters;' although, by an amusing analogy with the principle which is said to govern a lady in her epistolary correspondence, the author, on the present occasion, has chosen to disclose himself in a *postscript*. So far as Mr. Gray questions the fidelity of our report of the trial and reference of Mr. Hill's action against the Dean and Chapter of York, and gives the reasons on which he founds his complaint, our columns would have been freely opened to his strictures. But he has preferred, a course for which no one can blame him, to indulge himself in a lengthened pamphlet, a portion of which would have been with greater propriety addressed to his clients, "the Very Reverend the Dean," and the other members of "the Venerable the Chapter of York," than to ourselves. Another portion of the work would have been more fitly dedicated to the musical public, to whom it will be generally interesting. So much of the remainder as is not strictly applicable to us, ought to be amenable to a tax, which is not unknown to the conductors of periodicals, and should, in this instance, be paid, in equal moieties, by Mr. George Cooper and Dr. Camidge, unless a discerning assessor of the duty referred to was of opinion that Mr. Henry John Gauntlett should furnish a slight contribution, in return for *his* share of the benefits showered down by the benevolent author.

We purpose, in our next number, to consider Mr. Gray's 'Letters' in their order—premising, once for all, that the particulars on which our report of the suit was founded, were derived from an individual, on whose integrity we place implicit reliance, even if his feelings should have imperceptibly influenced his judgment. Let it, however, be borne in mind, that a full detail of the evidence could not reasonably be expected from us, although an average sample would be. Nor, probably, has one fiftieth part been furnished by Mr. Gray, whose sympathies, as the active professional adviser of the defendants throughout the proceedings, are at least as likely to be enlisted on one side as those of our informant on the other. Mr. Gray impeaches our fairness; he is entitled to be heard; and he shall receive from us, at the earliest period, a patient, and, to our utmost ability, impartial attention. In the meantime, we subjoin two extracts from his diary, which are appended as notes to his Twelfth Letter, and convey a favourable impression of his style. The former refers to one of six visits to Antwerp; the latter sufficiently explains itself.

"1815. Sunday, August 20.—A musical mass at 7 A.M. which we missed. This Sunday, being within the octave of the Assumption, is a great festival. At half-past nine, the great bell of the Cathedral was rung by sixteen men, to give notice of high mass. The bell is in the key of G, and the tone deep and grand. At ten the whole church, choir, nave, and side aisles, were filled.

The nave was filled with the military; there must have been present four thousand persons. The band, which consisted of near seventy performers, was stationed in a gallery in front of the organ. The mass was by Naumann. Vespers at six: a full band, and a beautiful service by Mozart. Monday, August 21.—A fine mass at 7 A.M. with the full band. At vespers, had a beautiful service; went up into the music gallery. The organist has a mirror over his head, which enables him to see the actions of the priests while performing mass at the high altar, above four hundred feet from the organ. Tuesday, August 22.—This morning, at 7, we were again gratified by the exquisite music of a mass, the composition of Cimarosa, with symphonies by Mozart. The service at vespers was, if possible, superior to any thing we had before heard. We heard Mozart's motett, 'Te Deus splendente.' The 'Dixit Dominus' was by Nicolini."

"It is a very rare thing to meet with a newly erected organ on the Continent. I only know of two—Rotterdam and Friburg. The following is a minute of my visit to Friburg in 1835:—A magnificent iron suspension bridge has just been thrown over the valley at Friburg, of which they (the inhabitants) are justly proud. It rivals the Menai Bridge, and the distance between the points of suspension is considerably wider. Saturday, August 15.—This morning, at five, a fine deep-toned bell gave notice of the feast of the Assumption; and at six, all the churches were crowded with people confessing and hearing masses. The town has convents and nunneries, and immense establishments of schools, under the superintendence of Jesuits. The first mass at Friburg Cathedral was at eight; then a sermon in German; then, at a quarter before ten, high mass, with a vocal and instrumental band, and beautiful music. The mass did not last an hour. All the shops were shut; the men in their holiday clothes, and the women in their costumes.

"There is an entirely new and noble organ in the Cathedral: it cost 46000*l.* or 1,840*l.* sterling; and it certainly is more brilliant in its treble, and speaks out better in the bass, than that at York Minster; at the same time, it must be borne in mind, that this Cathedral, though it has a tower 350 feet high, (*viz.* 150 feet higher than the York tower), is only half as large as our Minster in its interior."

PROVINCIAL CONCERTS.

MANCHESTER.—Concert Hall, Friday, March 17.—Miscellaneous.—PART I.—1. Symphony, Spohr.—2. Duetto, Miss Novello and Mrs. Shaw, 'Lasciami non t'ascolto,' Rossini.—3. Cavatina, Signor Paltoni, 'Vi ravviso luogli,' Bellini.—4. Recitative and Air, Miss Novello, 'The light of other days,' (Cornet à Piston Obligato) Balfe.—5. Concerto Violin, Mr. Blagrove.—6. Aria, Mrs. Shaw, 'Ah! se estinto,' Mercadante.—7. Trio, Miss Novello, Mrs. Shaw, and Signor Paltoni, 'Soave sia il vento,' Mozart.—PART II.—8. Overture, 'Egmont,' Beethoven.—9. Scena, Miss Novello, 'Sommo ciel,' Violin obligato, Mr. Blagrove, Paccini.—10. Aria, Signor Paltoni, 'Largo al factotum,' Rossini.—11. Ballad, Mrs. Shaw, 'They tell me thou'rt the favour'd guest,' Balfe.—12. Solo Violin, Mr. Blagrove.—13. Scotch Ballad (by desire), Miss Novello, 'Bonny Prince Charlie.'—14. Trio, Miss Novello, Mrs. Shaw, and Signor Paltoni, 'Lusato ardir,' Rossini.—We do not remember ever having seen a larger audience in the Concert Hall than was assembled last evening; the place was literally crammed. Precisely at seven o'clock the band struck up Spohr's symphony (No. 1 in the scheme), which was played with considerable precision. The effect of the introductory movement, however, was almost destroyed by the boisterous manner in which the wind instruments were played. An important addition has been made to the band, in the person of Mr. William Lindley, the violoncello player, whose perform-

ances at the last concert drew from us strong expressions of approbation. The duetto (No. 2) from Rossini's opera of *Tancredi*, was a finished performance. At the words 'mia paga sarai,' Mrs. Shaw made a beautiful cadence, and both she and Miss Novello acquitted themselves in a manner to satisfy the most fastidious critic. Signor Paltoni gave the cavatina (No. 3) with great taste and effect, but the accompaniment was in places overpowering. We never heard Miss Novello to greater advantage than in the recitative and air (No. 4). Mr. Blagrove here introduced a concerto on the violin. His intonation and double stop playing are astonishing; and although the piece itself was not of a showy character, it was, nevertheless, eminently calculated to display the great talents of the performer. Mrs. Shaw gave the cavatina (No. 6) with great taste and judgment. The terzetto (No. 7) was one of the most delightful pieces of harmony we ever had the pleasure of listening to.—The second part opened with Beethoven's overture to 'Egmont.' With the qualification applied to the instrumental piece in the first part, it was well played, especially the concluding passages, which were given with a precision and truth to time in every respect unexceptionable. The aria (No. 9) was highly creditable to the talents of Miss Novello, and the effect was enhanced by Mr. Blagrove's brilliant obligato. Signor Paltoni sang the *buffo* song inimitably. Without indulging in the downright buffoonery to which many singers are prone, he carefully preserved the humour of the piece, and experienced a rapturous encore. Mrs. Shaw gave the succeeding ballad with a degree of pathos which told powerfully on her audience. The piece is well suited to her fine mellow voice, and a repetition was unanimously called for. Mr. Blagrove's violin solo was even an improvement upon his first performance. Miss Novello acquitted herself admirably in the Scotch ballad (No. 13). It was her best effort, and electrified the audience, who encored it with great warmth. The terzetto (No. 14) concluded one of the best concerts we ever had the good fortune to attend.—*Manchester Courier*.

LIVERPOOL.—MR. EYTON'S CONCERT.—On Monday evening last Mr. George Eyton held his eleventh annual concert at the Templars'-hall, Great George-street. The room was filled but not crowded. The selections for the concert were made with considerable taste, and with a just consideration of the peculiar abilities of the several performers. The introduction and chorus from Mr. J. Z. Herrmann's manuscript opera passed off well. If we take it as a sample of the whole composition it is highly satisfactory. Knyvett's pretty and popular glee 'The Midge's Dance' was well executed, by Messrs. Davies, Dodd, Gleave, and Miss Tivendell. Mr. Dodd sang 'What delight a soldier knows' with great animation. An immediate and unanimous encore was the consequence. Master Tivendell is a clever little pianist; and the easy mode in which he executed a rather difficult fantasia is as creditable to his own industry and taste, as to his able instructor. The talents of Mademoiselle Bernhard shone out conspicuously in Rossini's quintetto, 'Crudele,' which, in addition to the above lady, embraced the united efforts of Miss Leach, Miss Tivendell, Messrs. Dodd, and Pemberton. The piece was well performed, and elicited much applause. Weber's quartett and chorus, 'Lut-zow's Wild Hunt,' was admirably sung by Messrs. Dodd, Davies, Pemberton, a stranger, and certain invisible singers. The singular and peculiar effects of the piece were well managed, and the strange tone of feeling which pervades it were fully entered into by the vocalists. Part the second opened with a chorus of serenades from the manuscript opera of Mr. Herrmann, 'Angela of Venice,' before alluded to. The poetry of this piece is elegant, and the music accords with the sentiment. The rondo ed aria, with chorus from Meyerbeer's 'Il Crociato in Egitto' was cleverly sung by Mademoiselle Bernhard. This lady is possessed of considerable talent; and from the specimen which she on

Monday night gave of her taste, and powers of execution, we may prophesy that she will become a favourite. Mr. B. Hime's song 'The Night,' was very well sung by Mr. Pemberton, who was loudly applauded. Miss Leach was encored in Bishop's song, 'The Ray of Hope,' which she gave very sweetly. The succeeding quartette brought Mr. Eyton's three promising pupils, Messrs. Hammond, Wilberforce, and Tivendell, favourably before the public. A German air, admirably sung by Mademoiselle Bernhard, Weber's beautifully quartette, 'Over the dark blue waters,' and the grand fairy chorus, from the Oberon of the same composer, finished the evening's entertainments.—*Liverpool Courier*.

BEDFORD HARMONIC SOCIETY.—On Wednesday evening, the first of an intended series of amateur concerts was given in the New Rooms, before an unusually brilliant auditory, to the number, we should suppose, of about four hundred persons. The performances commenced with the overture to Artaxerxes, and although the difficulty to be encountered was considerable, such was the degree of proficiency our amateurs had attained to, that the piece was rapturously encored. 'Love in thine eyes,' by Mr. Nunn and Mr. Riley—'The Red Cross Knight,' by Messrs. Mayle, Riley, and Robinson—'Orynthia,' by Mr. Nunn—and, 'We are two roving minstrels,' by Mr. Mayle and Mr. Riley, were very meritoriously sung. 'The Wolf,' by Mr. Robinson, was a work of great excellence; it certainly was second to no performance of the evening. The beautiful (Occasional) Overture of Handel, commencing the Second Part, was also encored. Of Mr. Nunn's 'Lord, remember David,' no less can be said than that the whole assembly were at once awed and elevated, and the liveliest emotions succeeded its conclusion. 'Flow gentle Deva' was nicely sung by Mr. Mayle and Mr. Robinson. 'Kathleen O'Moor,' it is no common praise to state, lost none of its character for sweetness in the execution of Mr. Riley. It was encored, and the repetition was still more highly wrought. 'I know a bank,' by Messrs. Nunn and Riley, and the joyous glee of the 'Chough and Crow,' by Messrs. Mayle, Riley, and Robinson, were well sung. 'God save the King' concluded the evening's entertainment. The greatest credit is due to Mr. Nunn for his exertions in establishing this infant society; and industry in the performers, with the fostering care of its patrons, will combine to make it, in all respects, worthy of the town of Bedford.—*Beacon*.

CONCERTS.

SECOND CONCERT OF ANCIENT MUSIC.—This Meeting was held under the direction of Lord Burghersh for H. R. H. the Duke of Cumberland.—The programme was as follows: ACT I. Overture, Zaira; Winter.—Recit. 'Ore mai son,' Aria, 'Nel silenzio,' Alzira; Bianchi.—Anthem, verse and chorus, 'I will sing,' (newly arranged for a full orchestra); Green.—Recit. and Song, 'And God said,' 'Rolling in foaming billows,' Creation; Haydn.—Quartett, 'O voto tremendo!' and Dead March, Idomeneo; Mozart.—Duet, 'Crudel, perchè,' Le Nozze di Figaro; Mozart.—Recit. acc. & Preghiera, 'Eccomi sola,' 'Gran Dio!' Guglielmi.—Chorus, 'Glory to God,' Quartett, 'O Lord, have mercy,' Grand Chorus, 'God is great in battle,' Beethoven. ACT II. Overture, Abbé Vogler.—Recit. acc. and Song, 'Hence, vain,' 'But, O sad virgin,' Il Pensieroso; Handel.—Concerto, Pianoforte; Sebastian Bach.—Recit. and Song, 'O loss of sight!' 'Total eclipse!' Samson; Handel.—Madrigal, 'Lady, when I behold,' Wilbye.—Song, 'Lord, remember David,' Redemption; Handel.—Quintetto, 'Sento, o Dio!' Mozart.—Double Chorus, 'He gave them hailstones,' Israel in Egypt; Handel.

Mrs. Bishop, Miss Masson, Messrs. Braham, Pyne, Vaughan, Bennett,

Seguin, and Phillips, were the vocalists;—Mr. Moscheles, the concerto player,—and Mr. Knyvett the conductor and also the organist. Of the arias little need be said. The best were those the most known and most frequently met with in the concert bills, and in the general they received the full meed of justice from the singers. The prayer by Guglielmi was omitted, in consequence of the absence of Miss F. Wyndham. The trills thrust by the composer into the song from *Il Penseroso*, were so numerous as to be amply sufficient to furnish a stock for all the songs Handel ever composed. 'But, O sad virgin' is a very dull affair, and we heartily wished Mrs. Bishop a happy release. The concerted music from Mozart's operas of the *Idomeneo*, *Così fan tutte*, and *Le Nozze di Figaro*, was excellent; and its choice reflected high praise on the taste of the noble Director for the evening. The interesting features of the performance were, the anthem by Green, 'I will sing of thy power,' the two movements from Beethoven's First Mass, and the Concerto for the Piano-forte executed by Mr. Moscheles, and composed by Sebastian Bach. The programme of the concert describes the anthem by Green to have been newly arranged for a full orchestra: but justice requires that the praise due to one of the most accomplished artists in orchestral mysteries, should not be withheld. Mr. Kearns has some time since, in that noble anthem 'God is our hope and strength,' (performed at the Festival of the Sons of the Clergy) shown what can be effected by a masterly addition of an orchestral accompaniment to our cathedral music, and he has gained fresh laurels by his present essay. —We omitted to mention that the accompaniments to that sweet gem, 'I will arise,' by Dr. Chreighton, performed at the first concert, were also written by Mr. Kearns. Beethoven, in his *Missa in C*, shines forth with a lustre almost too dazzling for ordinary eyesight. How lamentable is it that such music should be shut out of the Protestant Church, and that Patrick, Child, King, and Porter, take the precedence of Purcell, Bach, Beethoven, and Mendelssohn. Mr. Moscheles, by his masterly exhibition of the extraordinary conceptions of Sebastian Bach, elicited such unequivocal testimonies of delight, as the quiet circle of the Ancient Concert subscribers rarely indulge in. The performer has the same innate perception of the new and singular forms of Bach's melodies as he has of those of Beethoven, and is equally happy in their expression. It was unquestionably a very fine performance, and the new accompaniments given to the wind band were evidently written with great tact and ready appreciation of the character of the music. On the whole the concert afforded great gratification to the subscribers.

CLASSICAL CHAMBER CONCERTS.—The following programme will show the selection for the fourth Concert, which took place last Friday evening, (the 17th) to be eminently rich as well as judicious: **PART I.** Quartett, in E minor, (dedicated to Count Razoumoffsky) for two Violins, Viola, and Violoncello; Messrs. Mori, Watts, Tolbecque, and Lindley. Beethoven.—Air, Miss Bruce, 'From rosy bowers;' Purcell.—Quintett, in D, for two Violins, two Violas, and Violoncello; Messrs. Mori, Watts, Tolbecque, Lyon, and Lindley. Mozart.—Aria, Mdlle. Blasis, 'Deh! per questo istante solo' (*Clemenza di Tito*); Mozart.—Sonata, No. 9, for Violoncello and Contra-Basso; Messrs. Lindley and Dragonetti. Corelli.—**PART II.** Aria, Signor Brizzi, 'Un'aura amorosa' (*Così fan Tutti*); Mozart.—Trio, in B flat, for Piano-forte, Violin, and Violoncello; Mrs. Anderson, Messrs. Mori and Lindley. Beethoven.—Terzetto, Mdlle. Blasis, Miss Bruce, and Signor Brizzi, 'Oh! dolce e caro istante' (*Orazi e Curiazi*); Cimarosa.—Double Quartett, for four Violins, two Violas, Violoncello, and Contra-Basso; Messrs. Mori, Watts, Patey, Watkins, Tolbecque, Lyon, Lindley, and Dragonetti; Spohr.—Conductor, Mr. Forbes.

We can scarcely conceive any performance to be more near to absolute perfection, than that of the celebrated Razoumoffsky Quartett—one of the three by Beethoven, known under that title: and how imaginative is the whole composition! how full of fancy, and beauty, and pathos! The *adagio*, with its solemn theme, pealed like some lofty strain of ecclesiastical composition. In this movement, the union of the instruments was perfectly delicious. Mr. Mori, who had a task of enormous difficulties to accomplish, displayed such power upon the occasion, as we suspect he never exceeded. Messrs. Watts, Tolbecque, and Lindley, sustained the inner parts in the finest style.

The quintett of Mozart, breathing throughout either the languor of the most voluptuous tenderness, or the most sprightly and tricky joyousness, was evidently the favourite piece of the evening. The minuet and trio were encored. In the Corelli sonata, Dragonetti, as might be expected, was encored in the last movement. The whole room was on the broad smile in witnessing the feats he performed with his cumbrous instrument. *The Morning Chronicle* states that Mrs. Anderson was the first in this country who played Beethoven's Piano-forte Trio in public. She has certainly made it her own; and the varied and uniformly judicious expression she gave to the several thoughts, with the truth and certainty of her execution, are all evident proofs of the zeal and delight with which she has mastered this noble composition. We never heard her play so finely as on Friday night. Spohr's double quartett is doubtless the work of a great musician, but (as yet) we do not rank it among his greatest instrumental compositions. The vocal department was not remarkably successful. Miss Bruce has neither the power nor compass requisite to give the proper effect to Purcell's various and learned song, although we give her every credit for the attempt. The 'Deh per questo istante,' Madlle. Blasis sang like a clever musician. Sig. Brizzi sang the air from 'Cosi fan tutte' in a chaste style; but of the trio, the singers made tremendous havoc. The room was very crowded with critical and fashionable company,

SOCIETY OF BRITISH MUSICIANS.—This association terminated its third season on Friday evening the 17th; and it is currently reported that it will not resume its career. We shall much regret should the rumour prove correct; for we entertain a real good will for the success of the society, although, as sincere well-wishers, we cannot conceal from ourselves, and, therefore, ought not from the directors, that many errors have been committed during its short career. Its *nationality* has been objected to—we think unfairly. All countries have national institutions of this kind, and the Royal Academy either of Music or Painting might be objected to upon the same principle. But the projectors and supporters of these concerts should have evinced less acerbity with regard to the "monopolising" foreigners, and have displayed a less exclusive spirit of partizanship both in and out of their concert-room; for, this spirit has naturally induced a suspicion in the public mind that much angry and disappointed egotism lurks below the surface of the business. Strange and inexplicable are the delusions of self-love. We have been for some time past serenaded either with loud denunciations, or wailing "Jeremiads" upon foreign monopolies, and upon our own native unrewarded merit. To what extent the interests of these declaimers and their supporters may have prevailed in the committee of the Society of British Musicians, we know not; but certain sure are we that some of the proceedings adopted have not tended to remove the impression alluded to. We have no hesitation in asserting that many of the instrumental pieces which have, through the means of this society, been presented to the public, should not have been admitted at these concerts. If it was found that there was an inefficiency of living talent to give length, weight, and strength to the programmes, why not have fallen back upon the old madrigals and cathedral music? Here would have been

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an inexhaustible resource. Some of the higher specimens of instrumental writing, and the really beautiful as well as clever vocal pieces that have been from time to time brought forward, would have come in with grateful relief to the learned strength of our old writers. If such a system had been adopted, will any one doubt that the result would have redounded to the advantage and best interests of the association? We repeat, that our sentiments towards the society are unequivocally friendly, and it is only with a view to avert the rumoured catastrophe that the above remarks have been submitted. The *clique* and the favouritism must be quenched, or—down they will go. Programme.—PART I. Symphony B flat (MS.); G. A. Macfarren.—Song, 'The last man,' Mr. Stretton; W. H. Callcott.—Scena, 'Oh, my native shades,' Mrs. W. Aveling Smith, (Fair Rosamond) John Barnett.—Concerto, E flat, Pianoforte, Mr. Potter; Cipriani Potter.—Song, 'O bid your faithful Ariel fly,' Miss Dickens; Linley.—Cantata, 'Coreira, The Martyr Princess,' Miss Bruce and Mr. Stretton; J. Henry Griesbach.—Overture, (Shakespeare's *Tempest*) C. Coote.—PART II. Overture, (Naiades) W. Sterndale Bennett.—Madrigal, 'Merrily wake music's measure,' (Fair Rosamond) J. Barnett.—Song, 'Good night, sweet flower!' Mrs. G. Wood;—J. Addison.—Quartet, No. 2, two violins, tenor, and violoncello, Messrs. Willy, Westrop, H. Hill, and Hatton; Henry Westrop.—Glee, 'There is beauty,' Mrs. G. Wood, Mr. Moxley, Mr. H. Gear, and Mr. Nelson; J. Goss.—Scena, 'Absence,' Mr. Allen; E. J. Nielson.—Overture, (Richelieu) J. W. Davison.—Leader, Mr. H. Westrop.—The concert under the direction of Mr. Lucas.

Mr. Macfarren's symphony alternately pleased and disappointed us. With some excellent thoughts, and with considerable ingenuity at times displayed, it was greatly too long. Half a dozen ideas, although they be really good ones, are not sufficient to carry a man through so Herculean a task as a symphony. Mr. Potter and Mr. Bennett were, as usual, eminently successful. The concerto of the former we consider among the best of his productions. It is fraught with beautiful ideas, treated like an eminent professor. His playing was highly impassioned and correct. Bennett's overture would never tire us, for it improves upon a third hearing. Mr. Stretton was greatly applauded for the manner in which he sang Mr. Callcott's very clever song. Mr. Griesbach's cantata, cannot perhaps boast of much originality, but it is written throughout with good taste and feeling. Its principal draw-back with the audience appeared to be its great length, with monotony of character. Of the importations from the Fair Rosamond, the lovely scena, 'Oh, my native shades' was ill accompanied; and the madrigal not so well sung as we have heard it at Drury Lane. It was encored for itself. Our contemporary of the *Morning Post* is perfectly correct in requiring "more effective rehearsals" as well as the exercise of more "judgment in the selection of the pieces." We give Mr. Westrop our best thanks (if he will accept them) for his quartet. It is a charming composition; and, had he been equally successful with his last movement, as he has with the whole of the former part of the work, it would certainly be one of the best pieces of instrumental writing that the season has introduced to us. The scherzo was encored. Miss Dickens did herself great credit by the manner in which she sang Mr. Linley's song. After Mr. Goss's elegant glee, the company rapidly quitted the room.

Mr. CORNELIUS FIELD gave his annual benefit concert at the Mermaid Tavern, Hackney, on Friday last, to an immensely full—indeed an overflowing room. The singers engaged were, Mme. Caradori, Misses Birch, Fanny Woodham, and Rollo; Messrs. Wilson, Francis, J. O. Atkins, Giubilei, Alfred Novello, and Field. An efficient chorus was also on duty. To enumerate even the best of the performances would swell our notice to an inordinate size; for thirty-two pieces were appointed in the programme, some of which, it is true, were omitted. Suffice it to say, the concert went

off to the satisfaction of all parties—especially so, we conjecture, to that of Mr. Field.

MR. MOSCHELES' SOIRÉES.—Mr. Moscheles gave the last of his series of concerts on Saturday evening. The programme of the performance was as follows:—**PART I.** Sonata Melanconica, (C sharp minor, Op. 27, in three movements) piano-forte, Mr. Moscheles; Beethoven.—Duetto, Miss Masson and Mr. Balfé, 'Qual sepolcro,' (Agnese) Paer.—Three Preludes and Fugues, B flat major, G sharp minor, and B major) S. Bach: to be followed by an Overture, a Gigue and Passacaille, (from the Suites of Lessons) piano-forte, Mr. Moscheles; Handel.—Air, Mr. Balfé, (The Crucifixion) Spohr.—Original Melodies, (Lieder ohne Worte) piano-forte, Mr. Moscheles; Mendelssohn.—**PART II.** A Selection from the Suites of Lessons, as originally written for the Harpsichord, and, by desire, performed on that instrument by Mr. Moscheles; D. Scarlatti.—Recit. and Air, Miss Beale, (her first performance in London) 'O, Jerusalem!' (St. Paul) Mendelssohn.—Grand Sonata Concertante, piano-forte and violin, (in three movements, dedicated to Kreutzer) Messrs. Moscheles and Mori; Beethoven.—Recit. and Aria, Miss Masson, 'Le luci del mio bene,' (Tesco) Handel.—L'Invitation pour la Valse, divertimento, piano-forte, Mr. Moscheles; Weber.—Conductor of the Vocal Music, Sir George Smart. No one of the musicians appears to us to express the profound of affliction like Beethoven. We can fancy the sublimity with which he would have embodied in musical harmonies the anguish and the groans of Philoctetes in the lonely island. Of the same character is the Sonata Melanconica: the first movement consists of the most mournful, and, as it were, suppressed sighs; the second is somewhat more decided in complaint; and the third and last is turbulent and desperate. The style in which Mr. Moscheles conceived, and the manner in which he performed, the whole of this piece, showed him to be the poet as well as the master. An apology having been made for Miss Masson in consequence of indisposition, Miss Bruce sang the duet with Mr. Balfé, and in a manner so as to draw forth frequent expressions of approbation. We do not remember to have heard her sing better—certainly never with more care and judgment. The preludes and Fugues of Bach were played in a manner worthy of their great merit, and the Gigue, by Handel, was encored. The previous overture is very grand and staid in character: its step is elephantine. The air from 'The Crucifixion,' was very admirably sung by Mr. Balfé. It is quite in the manner of the composer—languidly sorrowful, melodious, and of course richly harmonized. The original melodies by Mendelssohn, are truly what they profess to be: "Songs without words." Although perfectly vocal in character, they are treated in so beautiful a way, enriched with such fine and florid counterpoint, that they must become favourites with all tasteful and accomplished piano-forte players. The Selection from Scarlatti was very difficult, and Mr. Moscheles added to the task he set himself, by taking them with extraordinary rapidity. The air from 'St. Paul' introduced Miss Beale to a London audience. Taking into consideration that it was a first performance, and before so select a company of judges, we should say that the young lady was decidedly successful. Her voice is of a pure, rich quality, and correct; moreover, she appears to possess much sensibility. We were informed in the room that she is a pupil of Sir George Smart. The grand Sonata Concertante was a triumphant performance on both sides. Mr. Mori's playing, especially in the second movement, (a series of variations upon a beautiful theme,) was the subject of reiterated expressions of delight and admiration. In taking leave of Mr. Moscheles upon the present occasion, we request him to accept our thanks for the unalloyed gratification he has afforded us with these highly intellectual entertainments. He has done good service to the cause of

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classical chamber music, by thus seconding the exertions of the societies of quartett performers; and both, we doubt not, will reap the benefit. The public assuredly will.

MUSICAL LECTURES.

LONDON INSTITUTION.—Mr. Gauntlett delivered the first of the series of Lectures alluded to in a former impression. It was illustrated by some curious specimens of the early Church melodies, contrasted by later productions. The choir consisted of Misses Birch and Yarnold, Masters J. Coward and Stephens, (of Westminster Abbey) Messrs. Francis, C. Dobson, Turner, Surman, Atkins, and A. Novello, by whose exertions the illustrations received ample justice. The arias and chorus by Sebastian Bach, grounded upon a Lutheran corale, were highly interesting, from the circumstance that this was the first occasion on which any of Bach's vocal music has been performed in this country. The lovely song, 'O worship the Lord,' from a Litany by this great composer, sung by Miss Birch, was received with very general approbation; a just compliment both to the taste of the singer and the genius of the composer. The lecturer seemed scarcely aware of the spacious theatre which his voice was required to fill; many of his hearers, therefore, must have lost much valuable information.

CHIT CHAT FROM THE CONTINENT.

Paris.—Paganini is said to have arrived in Paris; and Chapel Master Lindpainter has been invited to visit that city, by Meyerbeer, for the purpose of gratifying the Parisians by composing for them a French opera; Meyerbeer's own opera of the 'Huguenots' is reported to have been withdrawn from the stage both in Berlin and Vienna at the instigation of the censorship.

Among the announcements lately contained in the programme of a concert given at Paris by Stöpel, (not F. Stöpel the collaborateur of the 'Gazette Musicale,' whose demise has created great regret in the musical circles of that city,) we find '*La Violette*,' brilliant variations by Herz, played upon ten pianofortes at one time; and also grand variations on a theme from 'William Tell,' written by the same composer, and executed by twenty young ladies upon ten pianofortes.—*What next?*

The '*Gazette Musicale*' in a recent article, has named Kalkbrenner, not very infelicitously, the 'Voltaire of Music.'

Munich.—A new grand oratorio, entitled 'Moses,' has recently been performed at Munich. It is the composition of Lachner, whose prize symphony has created so much sensation among the musical writers of Germany, as to have drawn from Dr. Fink, the learned editor of the '*Allgemeine Musikalische Zeitung*,' a recent article upon the subject of the controversy now raging between the admirers of this much talked of composition and their opponents.

Berlin.—Handel's oratorio of 'Joseph,' which has hitherto never been performed in Germany, and to which indeed German words have only been arranged very recently by E. W. Kalisch, Professor at the Frederick William's Gymnasium, at Berlin, was lately submitted to the judgment of the musical critics of Berlin. To the Singing Academy of that city

must be awarded the credit of recalling public attention to this almost forgotten work of the great Protestant composer, which was written by him, we believe, in 1746, the same year in which he produced his 'Judas Maccabeus.' The accompaniments of the present oratorio little according with the present taste for full instrumentation, Musical Director C. F. Rugenhagen undertook the labour of enriching the accompaniments purely in the style of the original, and accomplished his task in a manner, which so far from injuring the simplicity and religious dignity of the work may be said to have brought out these qualities with the fullest effect.

After several careful rehearsals, the chorus of this celebrated society were found fully prepared, and the solo parts having been allotted to those most capable of doing justice to them, the public performance of the oratorio took place on the 15th December last, when it produced an effect, as great, and as gratifying to the feelings, as had been wrought by any of those well-known oratorios, to which this is, indeed, as a work of art, by no means inferior, although the poem does not, perhaps, abound in situations of striking contrast. The well-known materials, derived from biblical history, are full of touching and child-like feeling, and afford the composer opportunities for delineation, of which Handel, with his richness of invention and dramatic power, has known well how to avail himself. There are, therefore, to be found in this oratorio, not only chorusses remarkable for their grandeur, devout expression, and masterly treatment, but also many airs and recitatives, no less remarkable for the beauty and descriptive power of their accompaniments, than for their truth of expression.

To the Editor of the Musical World.

SIR,—Presuming that the object of the 'Musical World' is to advance and encourage the cultivation of music generally in this country, I beg to direct attention to the lamentable deficiency of musical knowledge and entertainment, (by way of example) in the town in which I reside. The remarks will apply to many other towns in its vicinity, and I fear also generally.

The population of the town amounts to near 9000, and the only musical society is a catch club, consisting of about a hundred members, which produces seven or eight concerts during the winter. Our orchestra is efficient, but very limited, and is brought almost wholly from a cathedral town many miles distant, and consequently at considerable expense.

Like most other towns, and even villages, this one possesses a band of wind instruments, comprised principally of mechanics, under the direction of a military pensioner, of whose proficiency but little can be said in praise. This band has been seldom heard, except at elections, and on similar riotous occasions where noise alone is required.

Two resident professors and a few amateurs, in addition to the above, comprise the present resources of the town.

Having shown our present condition and wants, I beg to suggest the following sketch as a remedy for them, which if adopted on a broad

scale, would, I conceive, tend to promote the tasteful and social interests of my fellow-countrymen. Endeavours should be made to induce the town councils, or inhabitants generally, to raise a fund for the improvement of their respective town bands. Regulations should be drawn up for their management by committees, to provide public evening performances at stated periods during the summer months; also for rehearsals, &c.; annual prizes for competition should be given by towns adjacent, (as in France) for the purpose of exciting emulation; and some method for obtaining music suitably arranged should be sought (there being at present no little difficulty in that respect). For the winter concerts, a selection might be made from these bands to cooperate with performers on stringed instruments, who are to be obtained in almost all towns; and thus by lessening expenses, the the present number of concerts would be greatly increased. Such an association would also materially benefit the practice of the professional gentlemen as well as bring into operation numbers of amateurs.

I request your consideration of the above hint, which, if advocated in the pages of the 'Musical World,' may eventually cause hundreds of young men to devote their leisure hours to the attainment of an art, alike useful, delightful, and social.

I am, Sir, your obedient Servant,

24th February, 1837.

M.

MISCELLANEOUS.

BEETHOVEN'S CHORAL SYMPHONY.—It is settled that this great work is to be performed at the 4th Philharmonic Concert, 17th April.

THE YORK ORGAN.—Mr. Browne, the superintendant of this noble instrument has been deprived of his situation by the Dean and Chapter. Has this gentleman suddenly lost his skill in the art of organ building, or have the reverend defendants been piqued that Mr. Browne's testimony did not assist them in their case?

SOCIETA ARMONICA.—The spirited Directors of this Society open their campaign on Monday the 27th. The orchestra engaged combine the first-rate talent of the Metropolis; and in order to secure the due attendance of the performers, the Directors have come to the determination, that if any one absent himself, or take any other engagement, he incurs a total forfeiture of his contract with the Society.

WESTMINSTER ABBEY.—It appears from a record found in the archives of this corporation, that formerly there was a certain sum allowed to one of its members for '*pricking the new tunes into the music books.*' May it be permitted to inquire of the Dean and Chapter, when this payment was first discontinued, and who now misappropriates the money. Improvements in the musical service of our cathedrals becomes hopeless, when we find those who are the most interested in the welfare of the corporations, the first and foremost to close every avenue that might tend to bring about such a desirable event. When last, we wonder, did any of the Deans and Chapters request the composition of a new service or anthem? and during the last half century how much has been expended in purchasing new works, or employing the talents of our English composers? We would venture to say such a return, if made, would produce a sum equal in the annual income of the poorest Dean in Christendom.

Operas, Concerts, &c. for the ensuing week.

Monday, 27th.....First Società Armonica. King's Theatre, Evening.

Tuesday, 28th.....King's Theatre.

Thursday, 30th.....Third Quartett Concert, Hanover Square Rooms, Evening.

Friday, 31st.....Second Classical Chamber Concert. Willis's Rooms, Evening.

WEEKLY LIST OF NEW PUBLICATIONS.

"THE MUSICAL WORLD" was published this week on *Thursday*, in consequence of the intervention of Good Friday, and because on the former day the booksellers sent their parcels into the country. As the *Weekly List of New Music* did not arrive in time for publication, it will be added to that of next week.

DEDICATED BY SPECIAL PERMISSION TO

HIS GRACE THE LORD ARCHBISHOP OF CANTERBURY.

A COLLECTION OF

PSALMS AND HYMNS,Adapted to a Selection of words made for the use of the Church of **ST. MARGARET'S**, Westminster, by the Minister,**THE REV. H. H. MILMAN;**Selected, composed, and arranged expressly for Parochial Service. To which is added a **SYSTEM OF CHANTING;**

The whole being so simplified, that all the Congregation may join in the Service,

By J. B. SALE,*Organist of St. Margaret's Westminster, Gentleman of His Majesty's Chapels Royal, Lay Vicar of Westminster Abbey, and**Musical Instructor to H.R.H. The Princess Victoria.*

The Collection of Psalms and Hymns contained in this volume, will comprise a considerable number of those fine old Psalm Tunes, which have long been admired for their simple grandeur and devotional character, with others composed by the Editor and several eminent Musical Friends; the whole arranged for four voices, but applicable also for one or two. To these will be added Chants to the '*Venite Exultemus*,' '*Jubilate*,' '*Magnificat*,' '*Nunc Dimittis*,' and other parts of the Morning and Evening Service, together with responses to the Commandments, the whole being printed with the words at length, in a manner so simplified, as to enable all the Congregation to assist in the Service.

The Editor having been for many years attached to one or other of the great Choirs, and devoted his attention, during the greater portion of his professional life, principally to Ecclesiastical Music, trusts his work will be found no less suitable for the Domestic Circle, than serviceable in promoting a more general participation in the Musical portions of Divine Service.

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Mr. SALE begs an early communication of the Names of Subscribers, that they may be inserted in the Alphabetical List, which will be given in the work.

MR. SALE

Has also the honour to announce, that his

ANNUAL MORNING CONCERT

WILL TAKE PLACE AT THE

HANOVER SQUARE ROOMS, on Friday, the 28th of April next,*Under the patronage, and in the presence, of***H.R.H. THE DUCHESS OF KENT, AND H.R.H. THE PRINCESS VICTORIA.****C. RICHARDS, PRINTER, 100, ST. MARTIN'S LANE.**